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VICTORIA, BRITISH COLUMBIA.

GUIDE

—TO—

ANTHROPOLOGICAL COLLECTION

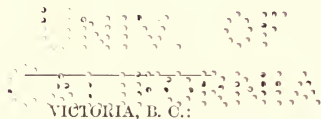
—IN THE—

PROVINCIAL MUSEUM.



THE GOVERNMENT OF
THE PROVINCE OF BRITISH COLUMBIA

PRINTED BY
AUTHORITY OF THE LEGISLATIVE ASSEMBLY.



VICTORIA, B. C.:

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1909.

The Honourable H. E. Young, M.D., LL.D.,
Provincial Secretary and Minister of Education,
Victoria, B. C.

Sir:—

I have the honour to submit for your approval a Guide to the Collection of Anthropology in the Provincial Museum, prepared by Charles F. Newcombe, M.D.

Since the last Catalogue was issued, in September, 1898, there have been added over three hundred and ten specimens, many of them valuable exhibits. It is difficult to display these specimens as they should be, as the collection is greatly crowded, and has outgrown the space allotted to it.

During the present year the collection has been re-arranged according to the tribes, and descriptive labels attached to each specimen, which makes it not only interesting to a student, but to a casual observer.

I have the honour to be,

Sir,

Your obedient servant,

FRANCIS KERMODE,

Curator, Provincial Museum.

November 10th, 1909.

ANTHROPOLOGY
LIBRARY



LIST OF ILLUSTRATIONS.

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Plate.

- I. Map of British Columbia. This map shows the approximate areas formerly occupied by the Indian tribes of British Columbia, coloured according to linguistic stocks. In making it, much assistance has been given by Mr. James A. Teit, of Spence's Bridge, who has supplied information recently acquired by him respecting the boundaries of the Kootenaian and the Salishan of the Mainland.
- II. Skidegate, Queen Charlotte Islands, from a photograph taken by the late Dr. G. M. Dawson, in the year 1878. x. House containing Heraldic Pole No. 1. xx. Containing Heraldic Pole No. 2.
- III. Chief's Interior House Pole, No. 1, Skidegate, Q. C. I.
- IV. " " " " No. 2, " "
- V. Fig. 1, No. 232, Model of Chief's House, Skidegate, Q. C. I.; fig. 2, No. 224, Model of Chief's Mortuary, Skidegate, Q. C. I.
- VI. Fig. 3, No. 1321, Child's Coffin, front view; fig. 4, same, back view, Q. C. I.
- VII. Fig. 5, No. 1295, Chief's Chest, front; fig. 6, same, back view, Masset, Q. C. I.
- VIII. Fig. 7, No. 1296, Chief's Settee, frog crest, Masset; fig. 8, Bracelet, frog crest, Haida; fig. 9, No. 1256, Bracelet, beaver crest; fig. 10, No. 432, Grease-dish, owl design; fig. 11, No. 420, Grease-dish, bear design.
- IX. Fig. 12, No. 405, Grease-dish, seal design; fig. 13, No. 410, Grease-dish, with eagle's head at one end and a frog's at the other; fig. 14, No. 419, Grease-dish, frog's head at each end; fig. 15, No. 397, Horn Grease-dish, land otter design.
- X. Fig. 16, No. 440, large Grease-ladle, raven; fig. 17, No. 363, Grease-spoon; fig. 18, No. 367, Grease-spoon, raven, Haida; fig. 19, No. 376, killer whale and chief, Bella Bella.

Plate.

- XI. Fig. 20, No. 154, Hat, frog crest; fig. 21, No. 155, Hat, raven crest; fig. 22, No. 156, Hat, raven crest; fig. 23, No. 95, Chief's Head-dress, grizzly bear crest; fig. 24, No. 158, Chief's Leggings, killer whale crest; fig. 25, No. 96, Chief's Raven Rattle.
- XII. Chief's Robe, or "Chilkat Blanket," No. 95c.
- XIII. Fig. 26, No. 41, Dance Head-dress, killer whale crest; fig. 27, No. 43, Wooden Helmet, killer whale crest; fig. 28, No. 42, Wooden Dance Head-dress, raven crest; fig. 29, No. 345, Part of "Copper," with grizzly bear crest.
- XIV. Shaman's Nose-pins, Probes and Charms, Skidegate.
- XV. Fig. 30, No. 265, Shaman's Raven Charm, raven's beak with head of man, and left wing; fig. 31, same, showing the tail in form of man's face (compare with raven in fig. 28, Plate XIII.); fig. 32, No. 114, Shaman's Rattle, front, showing head of bird; fig. 33, No. 114, back, showing tail of bird, with joints formed by eye-sockets of human skull design.
- XVI. Fig. 34, No. 1304, Front of Tsimshian Chief's Head-dress, owl crest; fig. 35, No. 181, Wooden Comb, hawk crest; fig. 36, No. 254, Handle of Dagger, grizzly bear crest.
- XVII. Totem Pole, No. 3, with part of doorway, Bella Bella.
- XVIII. Fig. 37, No. 438, Large Feast Dish, in form of mythical snake, Sisiutl; fig. 38, No. 220, Chief's Coffin, mountain eagle design; fig. 39, No. 220, Chief's Coffin, killer whale design.
- XIX. Fig. 40, No. 101, Olala Whistle, showing head of corpse (see Shaman's Rattle, Plate XV., fig. 33), Bella Bella; fig. 41, No. 105, Slave Killer, eagle handle, killer whale body, with stone dorsal fin, Bella Bella; fig. 42, No. 268, Carved Club; a chief's protector, the thunder bird, rescuing him from sea monsters, Clayoquot, V. I.
- XX. Group of Indians, wearing masks. (Jacobsen).
- XXI. Fig. 43, No. 218, Coffin, in form of killer whale, Bella Coola; fig. 44, No. 439, Feast Dish, in form of wolf, Bella Coola.
- XXII. Chief's Blanket, No. 1319, with coloured bands and marginal design of arrow points, Lower Fraser River.

Plate.

- XXIII. Fig. 45, Blanket-making, showing spinning and weaving; fig. 46, Cowichan Indian, wearing striped blanket; fig. 47, Victoria Indian chief wearing striped blanket. (Copied, by permission, from the collection of Paul Kane's oil-paintings, of year 1846, belonging to E. B. Osler, Esq., M.P., Toronto.)
- XXIV. Indians using large dip-net for taking salmon from stage overhanging the Fraser River.
- XXV. Fig. 48, No. 597, Worn Jade Boulder, showing grooves; fig. 49, No. 1115, Cutting Tool; fig. 50, No. 578, Unfinished Jade Tool, showing grooved edge.
- XXVI. Figs. 51, 52, No. 561, Jade Celt, found near haft of antler No. 1219 at Victoria; fig. 53, No. 1212, Wedge, or Long Chisel of Antler, Victoria; fig. 54, No. 520, Finely Polished Stone Axe, Tsimshian; fig. 55, No. 519, Stone Axe, lashed to handle, Tsimshian.
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Skidegate, Queen Charlotte Islands. (Plate II.)

INTRODUCTORY.

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Since the foundation of the Museum, in December, 1886, the various Governments in power, from time to time, have afforded space for the safe-keeping of donations to the Ethnological Collection. At first it was mainly formed by such donations, but, notwithstanding the ever-increasing demands for financial assistance from all parts of the thinly-populated and enormously large territory, sums of money were wisely spent in the purchase of collections made by Captain Chittenden and Messrs. J. Deans and F. Jacobsen.

While money for local museum purposes was difficult to obtain, wealthy millionaires in the United States were induced by certain leaders of science to acquire, by special expeditions, for American Museums, material which was rapidly passing into the hands of private curio hunters. This has largely been worked up under the leadership of Professor Boas, of the Columbia University, New York, and described in reports of the British Association for the Advancement of Science, and of the American Museum of Natural History, New York, and in contributions to various other scientific journals.

The Province is fortunate in the fact that so much of the traditional history of its early inhabitants and of their customs has been thus saved, and made accessible to all students of Anthropology. Such specimens as have been preserved by the Provincial Museum, though comparatively few in numbers and incomplete serially, are of great scientific value, and illustrate the chief points in the common life of the Indians of British Columbia, and many of their ceremonial usages.

The following Guide will attempt to indicate briefly the more interesting specimens in the collection, and to provide a list of books in which may be found fuller information on various subjects suggested by these specimens.

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Heraldic or Totem Pole, No. 1. (Plate III.)

ANTHROPOLOGY.

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THE HAIDA INDIANS.

The Haida of British Columbia inhabit the Queen Charlotte Archipelago, between 52 deg. and 54 deg. north latitude. Their country is, in the main, a mountain ridge cut into by numerous inlets and harbours, and the surrounding waters abound in fish, notably halibut, salmon, herring, flounders, black cod, and numerous species of rock cod. Seals, sea-lions, and, within the last few years, fur seals and sea otters, too, were numerous. The larger land animals are more limited in number, consisting of the rare and local Queen Charlotte caribou, black bear, land otter and marten. There are no mountain sheep or goat, grizzly bear or beaver.

HOUSES.

In the permanent villages these were framed with large adze-hewn cedar timbers, with roof and sides of wide boards of the same wood. The lower edges of the sides were usually run into grooves made in a horizontal board, and tightened with small wedges; in the centre of the roof a smoke-hole was cut, and whichever half of this was to windward was protected by movable planks.

In front of the houses of people of rank stood a large carved post showing one or more of the crests of the owner and, frequently, of late years, of his wife. In order to cover a high pole with ornamentation, if there were not plenty of crests, figures illustrating a family story were also introduced. Through this pole a doorway was often cut. In the interior of the house, at the back, the greatest chiefs sometimes placed smaller crest poles.

Just within the entrance to the Museum stand two carved and painted

HERALDIC POLES.

No. 1, Plate III.—This formerly stood at the back of "The house which chiefs peep at from concealment" (feeling their inferiority) at Skidegate, Queen Charlotte Islands. It belonged to



Heraldic or Totem Pole, No. 2. (Plate IV.)

the chief, "though younger brother must be obeyed," of the "Rotten House" division of the Eagles of Skidegate, and shows some of his principal crests.

The upper figure is a raven with two frogs hanging from its mouth, and below it is the mythical mountain hawk, holding a whale in its talons. The pole faced the door of the house, in the front of which, outside, stood the high pole, which showed not only the crests of the chief, but also his wife's. At the top are three small male figures, wearing high-crowned hats; then comes the raven with dog-fish below it, both eagle crests, and at the bottom is a killer-whale, which belonged to the wife, who was of the Raven division. See Plate II., x.

No. 2, Plate IV.—This pole formerly stood at the back of "The house so large that people must shout to make themselves heard in it." This belonged to Chief Nestakana, of the "Great House" division of the Eagles of Skidegate, Queen Charlotte Islands, and shows two of his crests. The upper figure is the raven with its beak broken and bent down, as told in one of the stories of its adventures, and below is a whale. The smaller figures are used to fill up space ornamentally.

On the high pole at the entrance (see Plate II., xx.) are also shown two of the chief's crests; the raven above and the dog-fish next. At the bottom was the grizzly bear, a crest of his wife who belonged to the principal raven family of Skedans.

CHIEF'S HOUSE.

Model 232, Plate V., fig. 1.—This shows the above-mentioned features and also the remarkable carved pole representing the hereditary crests of the owners. From above downwards there are the eagle, raven, frog and the female supernatural being, Djilaukuns, wearing a labret. All are crests of the Eagle division, but the last is rarely assumed. They probably belonged to the man who erected the house. The bottom figure, through which passes the oval doorway, is the killer-whale, a crest of the Raven division, and would belong to the wife. Sometimes the projecting roof-beams were also carved, and in the case of the greatest chiefs, an additional heraldic pole, such as those at the entrance of the Museum (Nos. 1 and 2), was placed at the back of the house under the central roof-beams. Such houses, by actual measurement, range from 40 ft. to 55 ft. in length, from 35 ft. to 55 ft. in width, and from 12 ft. to 19 ft. in height; the poles from 18 ft. to 55 ft. above ground. Frequently a central excavation, in one to three stages, added from 3 ft. to 6 ft. to the distance from the bottom to the top of the house.



Model of Chief's House and Mortuary. (Plate V.)

HERALDIC POLES.

No. 5, Model 243.—Showing crests belonging only to the Raven division. On the top is a grizzly bear, then a ringed cylinder, which is part of the symbol of the Tsemaos or "Water-stick," the rest of which is at the bottom of the pole; 2nd, grizzly bear; 3rd, owl, and 4th, the body of the mythical "water-stick," with a land otter hanging in front of it. Separation of parts of one crest is not infrequent in these carvings.

It was customary for the Haida to keep their dead either in small chambers at the back of the houses in which they had lived, or in detached mortuaries, until such time as the relatives had accumulated sufficient property to enable them to pay for a monumental crest pole, and the expensive feast and ceremonies which were required at its erection. These ceremonies were further necessary for the assumption of the hereditary crests, by the heir (always through the mother's side), and of his name and titles.

Sometimes a house built upon the same plan as the dwelling-house, and with a carved door-post, was used as the final resting-place of chiefs and their immediate relatives, and often carved coffins, showing their established crest or crests, contained the bodies. Model No. 224, Plate V., fig. 2, shows such a mortuary of certain eagle chiefs of the village of Skidegate, the crests from above down being the raven, the mythical giant deep-sea frog with dorsal fin, and the mountain hawk at the bottom. Nos. 222 and 223 are coffins resting on the mythical sea-wolf called Wasku, their principal crest.

Another favourite method of the final disposal of the dead was to enclose the coffin in the hollowed, basal part of a large, hewn cedar trunk, the front of which was then covered with a board. No. 227 is the model of a grave monument of this type, base uppermost, and shows crests of the principal Eagle chief of the Skidegate tribe, whose coffin was placed behind the cross-board at the top. The carving on this board is symbolic of the mythical hawk (Skiamskun), at the top of the pole is a raven, and at the bottom is another hawk holding a whale.

Larger receptacles for the dead were frequently built upon a platform, supported by two heavy posts placed base upwards, and could accommodate several coffins for members of one family. No. 228 is of this kind. It is surmounted by a raven, and the cross-board symbolises the dog-fish crest, showing triangular shark teeth and three sets of gill-slits on the central head. The body is represented as split vertically along the middle, and with each half

displayed on the side of the head. The tail is bent downwards and is seen in the lower corners. These are two well-known Skidegate crests of the Eagle division of the tribe.

Carved memorial poles were sometimes erected in honour of the dead at a distance from the actual place of the burial, and even at a different village. As in the above cases, only the crests of the family to which the deceased belonged were shown. Of this type No. 231 is a model which is still standing at Skidegate. On the top is the eagle, below which is a raven wearing a many-crowned chief's hat, and at the bottom is a beaver, characterised by its large incisor teeth holding a stick, and the scaly tail. On its chest is a frog. All are crests of the Eagle division of Skidegate.

Model No. 230 is also a memorial pole to a member of the Eagle division surmounted by an eagle and with a beaver wearing a many-crowned hat at the bottom. From Skidegate.

Memorial crests were not always in the form of high poles, but were sometimes single figures carved out of huge cedar logs. Of such a kind are models Nos. 238, of the sea-wolf, and 237, a mythical two-finned killer-whale. These were placed on the ground close to the house in which the dead person had lived.

Before interment, bodies were doubled up and usually wrapped in cedar bark matting. As a protection against infection, branches of a swamp plant, *Menziesia ferruginea* (Kus), were used to line the coffins.

CHILD'S COFFIN.

No. 1321, Plate VI., figs. 3 and 4.—This is a double box, the inner part is of red cedar, laced to a lip on the solid bottom. The upper part is of yellow cedar, laced to an inner lip on the heavy top. All four sides are carved and painted in black and dull red. The front design represents a grizzly bear, marked by the projecting tongue, the teeth being white opercula. The reverse is a killer whale. These are crests of the Raven division of the Haida. It was collected at Kiusta, opposite North Island, Q. C. I.

House furniture was simple. Next to the walls ran a slightly raised platform, on which bedding of cedar bark matting and skins was placed. Occasionally small chambers, especially one for the head of the family, at the far end, were boarded off. These platforms also accommodated dishes and spoons, chests containing food, clothing, tools and treasures of all sorts. The centre was reserved for cooking and other operations requiring the use of a fire, such as drying clothing, smoking and drying fish and steaming



FIG. 3



FIG. 4

wood used for hooks or boxes. To economise space, racks were erected around the fireplace to assist in many of these occupations, or were suspended from the rafters by ropes of twisted branches. Cooking was principally done by the use of hot stones, which were lifted by wooden tongs and dropped into large wooden boxes, containing water and lumps of meat or fish, or vegetable foods, such as dried seaweed. Fish were also opened out on skewers and roasted by means of similar tongs stuck in the ground.

STORAGE RECEPTACLES.

Nos. 189 (Table 2) and 447 are high, oblong boxes, with bent sides and heavy, solid lids. The sides were generally painted, and many, also carved, showing designs mostly obtained from Tsimshian tribes, and rarely having any significance as crests. On two sides of No. 447 the design is of an owl, according to Haida artists, the V-shaped mark in the space below the head indicating a beak; the black, oblong space below this being the body, with a wing in each side, the two lower large eye-like patterns are for thigh-joints.

In the carved box, 189, there are two principal designs, each covering two sides and meeting at one corner, as often represented on the bow and stern of a canoe. One design is the killer-whale and the other a thunder-bird. This box has also a lashing of twisted cedar bark with a peculiar knot where the horizontal and vertical parts meet. The lid is ornamented with rows of white, shelly opercula.

The second kind of storage receptacle is usually made of a long piece of hemlock or yellow cedar, which is steamed and bent at three corners and laced or pegged at the fourth. The bottom is also generally pegged on. These are often painted and carved, generally showing designs elaborated from the killer-whale symbol. Most of them were obtained in barter from the Tsimshian. When complete they have a cover of cedar bark matting, strengthened at the corners by strands of spruce root. Nos. 424 and 428 illustrate this kind. They are commonly used for holding dried roots, berries, fish and fish eggs.

Large oblong chests with lids were also used for the safe-keeping of fur robes, ceremonial blankets and paraphernalia. Those belonging to chiefs were carved and painted, and after their death were often used as coffins. No. 1295, Plate VII., figs. 5 and 6, belonged to this class, and was purchased from Chief Edensaw, of Masset. The designs on the two larger sides have no significance as crests, but are considered appropriate for chiefs ranging from



FIG. 5



FIG 6

South-East Alaska to the farthestmost limits of the Kwakiutl. One side is said to represent the sea-bear and the other is said to be symbolic of the killer-whale.

The women used, in addition to the above, large baskets of cedar bark matting or of spruce root, such as Nos. 309 to 312, and in most of the houses were one or more Alaskan baskets ornamented with patterns in grass and fern stems. No. 314.

TRAYS AND DISHES.

These were commonly oblong, made of hemlock or white alder wood, and hewn out of a single piece. The ends were carved and mostly represented a Tsimshian design derived from the owl symbol, showing large head and eyes, and a V-shaped sign in the mouth standing for the beak. Nos. 425, 426, 430, Plate VIII., fig. 10; Nos. 432 and 433 illustrate this.

Nos. 420 and 422, Plate VIII., fig. 11, are ornamented with a different design, also founded on a bird's head symbol, probably the raven. These dishes were principally used for holding grease from the native "black cod," or from the oolachan of the Naas River. The designs are not considered to be crests, but merely ornamental.

Smaller dishes used for the same purpose may be seen in Case No. 1. Some of these are of the horn of the mountain sheep, as Nos. 398 and 400, which are plain, and No. 396, Plate IX., fig. 15; Nos. 397 and 399, which are ornamented with an animal design. Some of the wooden dishes in this case are boat-shaped; one of them, No. 405, Plate IX., fig. 12, represents a seal; Nos. 401 and 407 show a bird's beak design at the ends, and No. 403 a vague animal symbol.

The large grease-dish, No. 419, Plate IX., fig. 14, has the head of a frog at each end, and the soap-berry dish, No. 410, Plate IX., fig. 13, has a sea-lion's head at one end and a thunder-bird's at the other. Dishes of the last kind were kept absolutely free from grease and were used for mixing soap-berries with water to make a foamy drink.

The large feast-dish, No. 1299, nearly ten feet long, represents a sea-lion; the head at one end and the flippers at the other. It is of Tsimshian make and was presented about fifty years ago to Chief Edensaw, and was used at "Potlaches," i.e., ceremonial distributions of property.

WOODEN LADLES AND SPOONS.

Such ladles as No. 440, Plate X., fig. 16, were used for distributing broth and grease at great feasts. The carving shows the head of a raven. Nos. 441 to 444 are plain specimens used for the same purpose.

HORN LADLES.

The finest ladles are made of the horn of the mountain sheep, which is split open, steamed until soft, and then lashed to a mould of the desired form until set. Ladle 348, a large specimen, is uncarved, but the point of the handle has been shaped to indicate a raven's head. In No. 349 the eyes and mouth are indicated by incised lines. In No. 350, the inside of the bowl shows a bear, in low relief; in No. 351 the handle has an incised snake design, but is, probably, of interior Athapascan make. No. 352 shows a dragon-fly on the back; Nos. 353 and 356 a whale, and No. 358 an owl or hawk.

HORN SPOONS.

The larger ones are usually made in two parts, of which the black handle is the tip of the horn of the mountain goat, while the bowl is the lower part of a small mountain sheep horn. The carved handles frequently illustrate family crests and traditions of the owner, in vertical sequence, exactly as large house ("Totem") poles do.

No. 367, Plate X., fig. 18, shows two representations of the semi-human raven of the stories. In the upper he is holding his nose, which was broken by a fish-hook when he was stealing halibut. (The broken beak is also seen in the house pole No. 2.) This crest is used by Eagle families.

No. 363, Plate X., fig. 17, shows an eagle at the top with the wings bent back over its head. Then follows a supernatural being with a long tongue, which also represents the dorsal-fin of the bottom figure, a whale. The face between the two ears is an ornamental symbol of the blow-hole.

No. 394 shows an eagle at the top, with sea-wolf next, with beaver holding a frog at the bottom.

In No. 370 the top figure is a thunder-bird with the mythical living drift-log (tsemaos) next to the bowl.

In No. 365 the top figure is a beaver, and the lowest a whale, both crests of the Eagle division, as are those in No. 366, raven at the top and beaver at the bottom.

SOAP-BERRY SPOONS.

These have long, straight handles. In Nos. 390 and 391 the bowls represent a "Copper," a sign of wealth amongst the northern tribes (see specimen No. 345, Plate XIII., fig. 29), and Nos. 394 and 395 are painted symbols of the whale.

STONE TOBACCO MORTARS.—335 to 339, and 342.

At feasts one of the most important articles distributed amongst the guests was a species of tobacco, which was grown in small gardens near the villages. It was first reduced to powder by pestle and mortar, and a small quantity was put into the mouth, followed by a little moistened quick-lime, made from calcined abalone shells applied on the end of a stick. The mortars were made by slaves, by pounding a roughly-rounded boulder with a hard stone. They were frequently rudely-shaped in animal forms, and displayed a crest of the owner.

CRADLE. No. 1294.

This is oblong, flattened, and narrow at one end. The upper surface is slightly hollowed out for bedding of soft cedar bark or moss and has lacings attached to the edges. The lower surface is convex, and on it is carved a representation of the dog-fish, inlaid with abalone shell. This is a raven crest of the Kaigani wife of the Eagle Chief Edensaw, from whom it was purchased.

CHIEF'S SEAT.

No. 1296, Plate VIII., fig. 7.—This belonged to Chief Edensaw, of Masset, and the painted carving shows one of his principal crests, the frog. The head nearly fills the centre of the field, with the front legs brought under the face. The hind legs are fully seen on the arm rests of the seat, although a foot is suggested in each of the upper corners, merely as an ornamental filling of unoccupied space.

CHIEF'S "COPPER."

No. 435, Plate XIII., fig. 29.—The upper part engraved with the grizzly-bear crest of the Raven division. Originally of native copper and formerly of high value, such plates represented in a portable form vast numbers of blankets (sometimes thousands) or other bulky property for which, if desired, they could be sold or exchanged. Such "coppers," therefore, indicated wealth and social standing, were often engraved with a crest of the owner, and each had a name of its own. Skidegate.

CEREMONIAL DRESS.

Case 2, Chilkat Blanket.—An interesting specimen in this case is a very old chief's cloak, commonly called a Chilkat blanket, made of mountain goat wool and cedar bark (No. 95c, Plate XII.). The warp is of bark thread mixed with wool suspended from a cord of soft leather, round which is passed a narrow strip of fur, forming the upper edge of the cloak. The weft is of finely spun wool alone, and is made in the two-ply twined method, forming about twenty rows to the inch. The design is an animal one, and repeats closely the arrangement of parts of the body so often found on carved and painted chests, which, indeed, the old Tsimshian Indians say they were copied from, but which have become so conventionalised as to have lost their significance as crests. There are three divisions of the field of ornamentation, of which the head, chest, fore-feet, thighs and tail occupy the centre one. The hind-feet are seen close to the head in the lateral field. According to Haida artists the remaining symbols, feather and head-patterns, are merely ornamental devices to fill up space. Comparison should be made with the chest No. 1295 on the top of the case, and with the frog-crest on the Chief's seat on Table No. 2, in which the arrangement of parts is also in three panels.

The Chief's Head-dress, No 95 (1), Plate XI., fig. 23, consists of two principal parts, the crown and the train of ermine skins. The front of the crown, made of white alder, represents a grizzly-bear with the tail ornamentally filled by a round face. The top is of cedar bark matting, forming a receptacle for white down, which is gradually worked upwards when dancing and distributed by jerking movements between the fringe of sea-lion's whiskers. Model 240 shows a chief wearing a head-dress and blanket of the kind described.

Leggings, No. 158, Plate XI., fig. 24.—These are of tanned caribou skin with a design in plain and coloured stitches of split porcupine quills, representing the killer-whale crest.

Paint Bag, No. 1292.—This is of soft skin, with the killer-whale crest on one side, done in red and black paint, to represent the head turned round, and with the dorsal fin at one end and the tail at the other. It was used for holding red paint applied to the face either in plain patterns or those symbolising crests.

Rattle, No. 96 (2), Plate XI., fig. 25.—When singing and dancing, Haida chiefs usually hold upside down such a rattle as the specimen illustrated. The carved figures, which have no signifi-



FIG. 7



FIG. 8



FIG. 9



FIG. 10

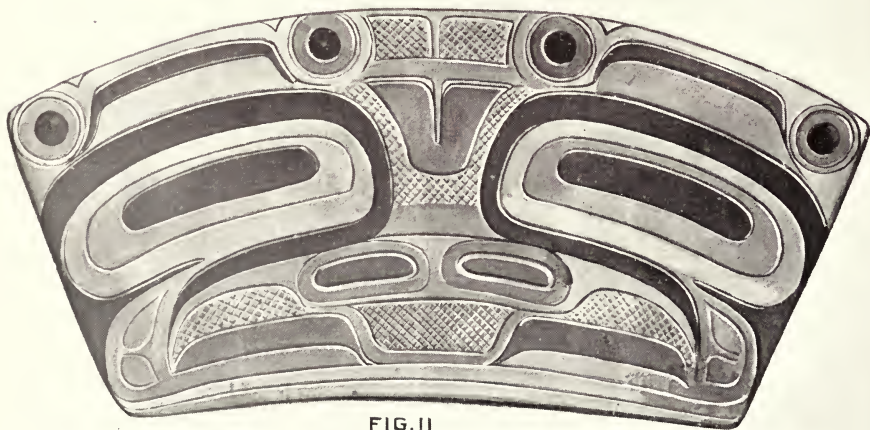


FIG. 11



FIG. 13



FIG
14



FIG.15



FIG 12

cance as crests, are the sea-raven, bearing on its back a supernatural being, linked by its tongue to that of a frog, the tail is turned upward and near the root is ornamented by the head of a hawk; on the chest is another hawk.

Down Bags, Nos. 332 and 333.—These are of sea-lion's large intestine, folded in three. Used for storing white down.

Painted Hats.—All are of spruce root, finely woven. In No. 154, Plate XI., fig. 20, the design in black, red and green is the frog crest. The curious segmented triangle at the back, to the base of which the hind legs are joined, is the spine and ribs. Nos. 155 and 156, Plate XI., figs. 21 and 22, are variants of the raven crest, the latter having a face filling the greater part of the tail, as in head-dress No. 42.

Ceremonial Hat Crown, No. 1293.—This belonged to the Edensaw chief of the North Island villages who lived a hundred years ago. With its thirteen discs of woven spruce root, it was fastened to a large, carved wooden hat, representing the frog crest. (See seat No. 1296.)

"Coppers," No. 162.—Strips of copper cut into the shape of the larger ceremonial ones, such as No. 345, Plate XIII., fig. 29, on which is etched a design showing the grizzly bear crest.

Shaman's Apron, No. 96.—Of leather, the lower end fringed and with a deer's hoof attached to each strip, so as to rattle when the wearer moves. The front, painted in red and black, probably represents a grizzly bear.

Shaman's Nose-pins, Nos. 96, 3 and 173.—Thin, curved pointed bones. Worn in a perforation in the cartilage of the nose.

Shaman's Charms, Nos. 5 to 16, Plate XIV.—Carved bones, representing two small human figures, two killer-whales, land otter, seal, walrus and other animals.

Shaman's Charm, No. 265, Plate XV., figs. 30 and 31.—Of walrus ivory. At one end is part of the head of a raven holding a boy in its mouth. The other end shows a human face, representing the tail of the bird, as in head-dress No. 42, Plate XIII., fig. 28. The wings and feet are shown on the sides.

Shaman's Probe, No. 264.—A long, straight pointed bone.

Shaman's Dance Collar, No. 94.—A strip of baleen, from which hang narrow bones and puffin bills. These rattle when moved.



FIG. 16



FIG. 18.



FIG. 19.



FIG. 17.

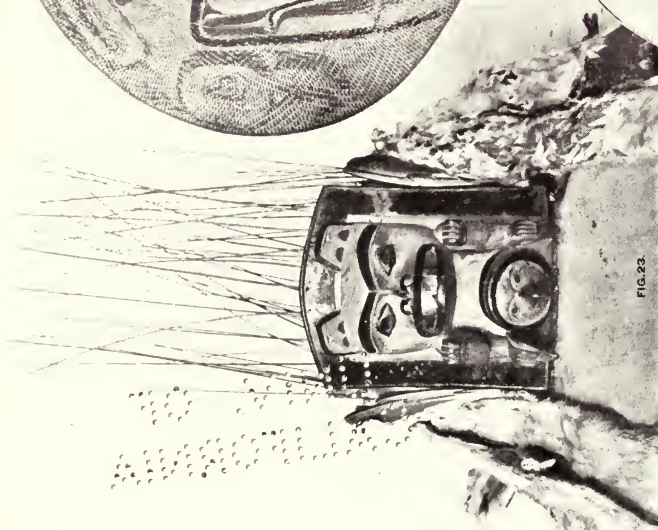


FIG. 23.



FIG. 21.

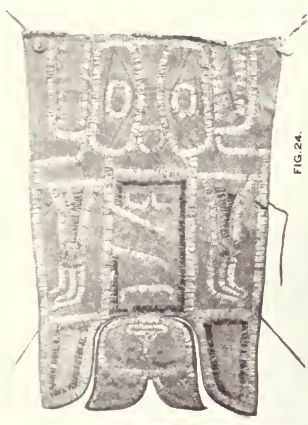


FIG. 24.



FIG. 20.



FIG. 22.



FIG. 25.

Shaman's Drum, No. 124.—On the inner surface of this circular drum are two figures in dull, red paint, representing shamans wearing crowns of grizzly bear claws. One is holding a circular rattle of puffin's beaks in each hand, as shown in the next specimen.

Model of Shaman's Wife, No. 235.—Wearing labret in lower lip, such as specimen No. 172, and a painted apron with the crest of the sea-bear, a mixture of grizzly-bear and killer-whale.

Model of Shaman or Medicine Man, No. 236.—Wearing a cap shaped like a Highland bonnet, nose-pin, collar with bone pendants and painted apron. In his right hand is a probe, and in the left a drum-stick.

Shaman's Rattle, No. 114, Plate XV., Figs. 32 and 33.—Of thin wood, in the form of a flat oval, in low relief, and painted in dull red and black. On one side is shown the head of a horned owl, and on the other its tail, round which are eight small faces in the Tsimshian style, alternately in profile and full face. The central part also symbolises a skull.

HEAD-DRESSES, MASKS AND MUSICAL INSTRUMENTS.

Case 3.—Such specimens as No. 42, Plate XIII., fig. 28, representing a raven, and No. 43, Plate XIII., fig. 27, the killer-whale, were worn on ordinary occasions of ceremony, and indicated a crest of the wearer. The grizzly bear (36 and 37), beaver (38), and seal (40) were often used in dances, with cloaks of skins of the same animals, during preliminary performances at feasts, and grotesque human faces, such as Nos. 39 and 95 (3) were worn by members of several families in their special dances. The face at the base of the raven's tail is merely an ornamental extension of the eye symbol of a joint. Compare with fig. 31 on Plate XV.

MUSICAL INSTRUMENTS.

Box Drum, No. 1298.—This was the property of Chief Edensaw of North Island, and shows some of his crests. On one side is the beaver, and on the other raven and two sculpins.

Whistles.—These were noticed by the earliest explorers, and said to resemble organ pipes. Nos. 136, 137, 142 and 145 are stopt pipes. No. 135, stopt pipe with bellows, carved to represent Olala, a mountain spirit. No. 139, a set of six stopt pipes with one bellows in common to all. No. 144 is an open pipe with one finger-hole. No. 146 is an open pipe with six finger-holes.

Reed Instruments.—No. 138 is a double action lipped reed. No. 143 is a covered reed in which the vibrators are enclosed in the waist of an hour-glass shaped tube, with trumpet mouth. No 140, representing the head of a bear, has ten covered reeds, and 141 ($\frac{1}{4}$) is a set of four lateral retreating reeds.

Hand-clapper, No. 147.—Used in dances to keep time with the singers.

MEN'S INDUSTRIES.

Case 4. Fishing Appliances.—Crab and Sea-urchin Net, No. 403, of twisted cedar bark. In use is attached to a Y-shaped handle.

Halibut Line, No. 669, of twisted spruce root with large carved wooden V-shaped hook. The shank represents an albatross.

Skil, or Black Cod Lines, Nos. 697 and 698, of giant kelp. Used on the West Coast of the Islands.

Halibut Hooks, Nos. 709, 721 and 722, are V-shaped, of bent hemlock knot with bone barb and spruce-root lashing. Nos. 704 and 707 are of iron with carved wooden floats representing birds, sea-lion, halibut and land otter. No. 708 is of bent wood, with sea-lion float.

Clubs are used to kill large fish, seal and sea-otter. No 733 represents a man's head. Nos. 771 and 772 are sea-lions.

Rock Cod Hooks, No. 740.—Two iron hooks on copper swivels, one hung at each end of a stick. These have replaced the older form, the spreader of which was often of whale-bone. A smaller similar kind is used for flounders.

HUNTING APPLIANCES.

Bow, No. 1032, of yew, with grooved ridge along centre line. Used for taking sea-otter, or as a war weapon.

Arrows, Nos. 1033 and 1034, of cedar, tipped with elder wood. Used for stunning sea-birds.

Seal Harpoon Points, Nos. 1030 and 1285, of iron, shaped and barbed like those of bone, which were used before the days of iron. A long lanyard of sinew is passed through an eye. The blades were kept in wooden sheaths, such as No. 1285, to preserve the edge. These points were used with a shaft about fourteen feet long, from which the heads were readily detachable. The bone harpoon head, No. 1,028, was used in similar manner.



Chilkat Blanket. (Plate XII.)



FIG. 28.



FIG. 29.



FIG. 26.



FIG. 27.

Raw-hide Line, No. 1037, of sea-lion's skin. Used for lanyards and cordage.

Bear Noose, No. 1031, of cordage served with split spruce root. Used with a springy sapling, to strangle bears.

Stone War Club, No. 754, pointed at both ends, deeply grooved on one edge, and with a narrow one on the other for lashing to a handle.

MEN'S TOOLS.

Stone Adze, No. 519.—A long, wedge-shaped stone, grooved on the upper side and lashed with sinew to a wooden handle.

Iron Adze, No. 530.—This has replaced the stone adze of the same shape, and is in constant use for house and canoe building.

Stone Chisel, No. 1278.—Small and wedge-shaped, formerly used with a wooden maul, protected by a grommet of cedar twigs round the base.

Stone Chisel, No. 532.—Used with a wooden handle.

Stone Chisel, No. 533.—Thin and narrow at the upper end, and of Coast Salish type, formerly used with handle of horn.

Stone Mauls.—Mounted in long wooden handles. Nos. 680 and 651, which is carved, are perforated, and Nos. 652 and 681 are grooved for lashings of withe or hide.

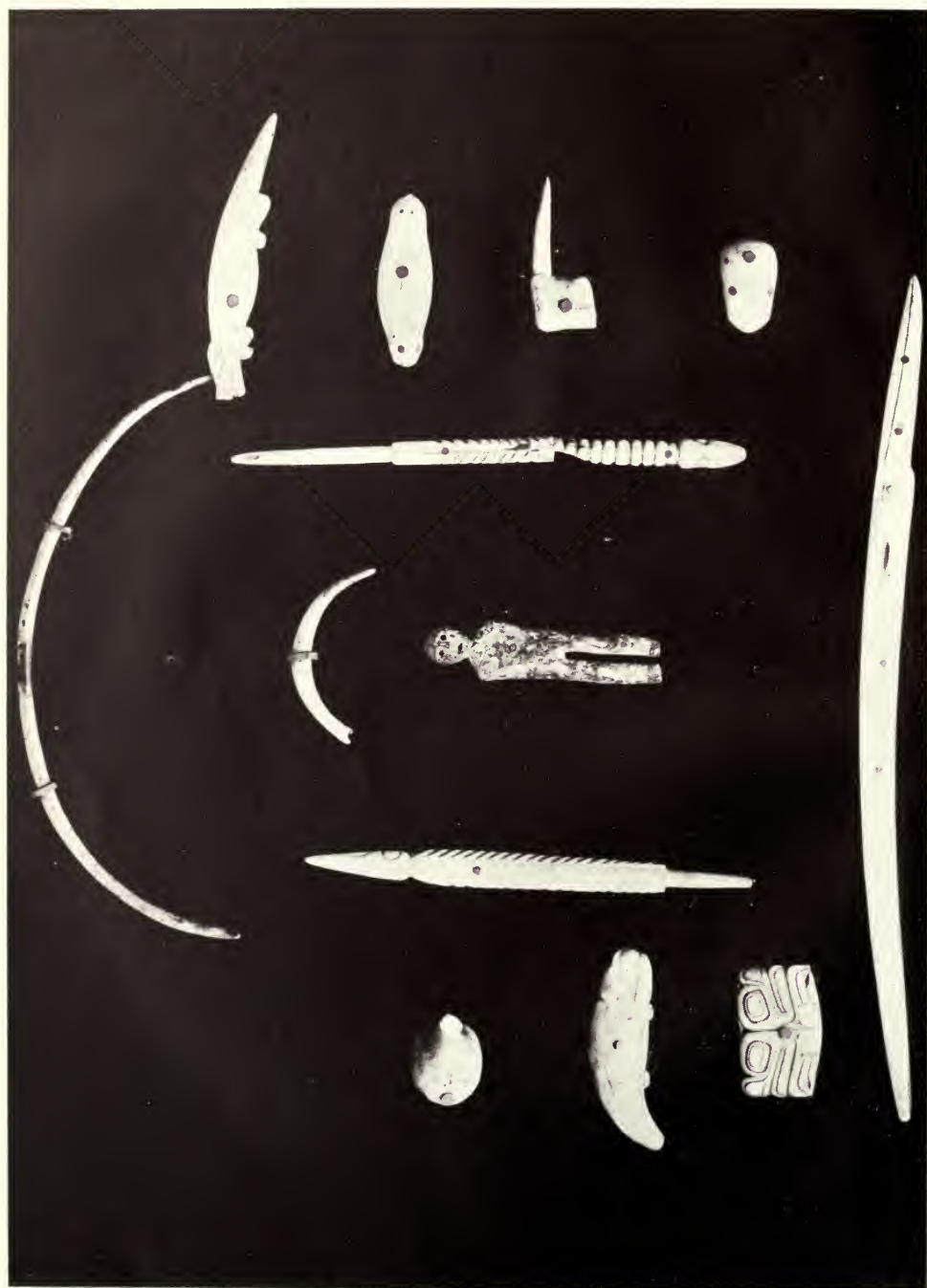
Carved Paint Dish, No. 616, of stone. With it are shown specimens of native mineral paints, greenish blue, black and red. Before use these are ground on sandstone, and are mixed with a medium of chewed salmon eggs.

WOMEN'S INDUSTRIES.

Case 5. Basket Work, No. 1287.—This shows the bottom of a circular basket of split spruce roots, the dull inner parts of which form the warp, and shiny outer parts the weft applied in the two-ply twined method of weaving. After the bottom is finished it is secured to the top of a club-shaped stick, Nos. 1287 and 1288, driven into the ground, opposite which the worker sits.

Matting, 1289.—Large cedar bark mats are woven for bedding and for wrapping property when travelling. The warp strands, often dyed of different colours, are hung over a stick opposite the worker, who then passes the weft from side to side, forming checker board and other patterns.

Bone Knives, Nos. 501 and 1282, are used for splitting cedar bark and spruce root into strips.



Shaman's Nose-plate, Probes and Charms. (Plate XIV.)



FIG.30.



FIG.31.



FIG.32.



FIG.33.

Iron Knives, Nos. 1279 and 1280, of oblong shape, set into wooden handles. Are used for scraping hemlock sapwood for food, for splitting fish and for general purposes by the women.

GAMES.

Gambling Sticks.—These are pencil-shaped sticks with various distinguishing coloured lines. Two small bundles are concealed in cedar bark fibre by one player, who rapidly passes them from hand to hand. His opponent tries to guess which bundle holds a certain stick; the player opens the bundle, indicated by a gesture, and throws the sticks one by one on to a mat, such as No. 1300, arranged as a double inclined plane. The set, 194, contains 33 sticks, set 195 30 sticks, and 198 53 sticks.

TSIMSHIAN.

Case 6.—The Tsimshian people are poorly represented in this case. They had reached as high a point of development in every way as any of the other tribes of British Columbia, when first discovered. Their artistic work, in wood, horn, ivory and stone, is not surpassed even by their neighbours and rivals, the Haida. The Naas River bands, too, of this people, are credited with having been the original makers of the elaborate ceremonial cloak, now known as the Chilkat blanket, of which No. 95 (2) in Case 2, is believed to be a genuine example of Tsimshian work.

The inlaid front of a chief's head-dress, No. 1304, Plate XVI., fig. 34, representing the head of an owl or hawk, and painted with native colours, black, red and dull green, will give some idea of the finish of their work. Along the upper edge is a row of human heads, a method of ornamentation common amongst the Tsimshian. This head-dress came from the middle Skeena River.

The Shaman's globular rattle, No. 1305, is made from a solid block of wood, split down the middle, hollowed out and then ingeniously laced through a narrow lip left at the edges. Such rattles are often elaborately carved.

The small carved wooden dishes, Nos. 411 and 412, represent feet of the grizzly bear, and thereby symbolise the whole animal. The gambler's leather mat, No. 1300, is also representative of the grizzly bear crest, which is symbolically painted on in the inner side. In use these mats form a double inclined plane, which is placed between gamblers using painted sticks, such as No. 194, in the Haida Case No. 1, adjoining. When his opponent calls upon



FIG.34.



FIG.35



FIG.36

the player to show his hand, the latter opens the bundles of cedar bark containing the sticks, and throws them one by one on the mat, so that it may be seen in which was concealed the winning stick.

Carved Bone Dagger-handle, No. 254, Plate XVI., fig. 36, represents a grizzly bear's head in profile and, as usual, with projecting tongue. It was found in the ground at Metlakatlah, and is believed by the Tsimshian to be of Haida origin.

The stone axes and mauls are of the usual northern type, and not to be distinguished from those of the Haida and Tlingit. Of the former, No. 520, Plate XXVI., fig. 54, is an unusually fine specimen, well-shaped, polished and with perfect edge. Such adzes were of great value formerly, and were handed down as heirlooms. With these tools, deep bevelled cuts were made in tree trunks, and the ridges between the cuts were split away by maul and wooden wedges, until the required depth was obtained.

Nos. 519, Plate XXVI., fig. 55, shows how stone axes were lashed to a forked limb of a tree at a convenient angle.

Stone Maul, No. 655.—Instead of being grooved for securing the withes used for attachment to a handle, this is perforated for them.

Stone Chisel, No. 535.—A small specimen used for finer work.

Woman's Stone Hammers, Nos. 630 and 1301.—Of these the former has two striking surfaces at right angles to each other. The latter has a thinned arched handle, and came from the Naas River. Such hammers are used for pounding berries, marrow-bones, etc.

In the stone carving No. 249, three figures are represented. The upper one is a woman with the lower lip weighted down by a labret. She is holding the dorsal fin of a killer-whale, the middle figure, the tail of which is shown at the back of a carving. The lowest figure resembles a sculpin.

KWAKIUTL.

The totem pole, No. 3, Plate XVII., on the right of the entrance, was formerly in front of a chief's house of the Bella Bella tribe of the Kwakiutl Indians.

The raven figured above is probably a crest, and the sea-spirit below the representation of a mythical ancestor of the house-owner. The entrance to the house was through the arched hole at the base of the pole.



Heraldrie or Totem Pole, No. 3. (Plate XVII.)

The large beaks next to this pole, painted black, were worn in winter cannibal dances by performers whose heads were concealed by long fringes of shredded cedar bark dyed red, and their bodies by skins or blankets.

The figure on the left of the entrance, No. 4, represents a mythical ancestor, who is believed to have first brought copper to the Bella Bella Indians. He is wearing a chief's hat with extra discs, and holds a ceremonial "copper" (in wood) shaped like a shield. A real specimen, No. 1392, may be seen in Case 9.

CEREMONIAL OBJECTS.

In Case 7 are contained a number of masks worn in certain clan dances, illustrating family traditions. Nos. 61 and 68 are eagle masks, the former displaying a human face inside when the mouth opens. Nos. 56 and 70 are owl masks, 58 a raven, 63 a bear, 12 a beaver, 14, 18 and 48 wolves, 31 the moon and 29 the sun. No. 75 is a rayed circle to be worn round a face of wood to represent the sun. The mythical snake, the *sisiutl*, is seen in 51.

In this case, also, is a small, painted coffin, No. 221, a grave figure of wood, representing an owl and a fine upright storage box for small valuables, carved and painted, and representing in low relief the head of a killer-whale. Above the case is a large chief's coffin, No. 220, Plate XVIII., carved and painted in red and black. The front, fig. 39, shows a killer-whale design, with the head occupying most of the upper half of the field and the body the centre of the lower half, a pointed flipper being seen on each side of it. The symbol of the dorsal fin is placed on each side of the head, and that of the tail fluke in each of the corners. The reverse side, fig. 38, shows a mythical eagle, supposed to live in the mountains. Like the mountain raven of the Kwakiutl, it has a large feathered crest on the head. This is seen in the upper corners. The V-shaped design in the centre is the beak, and below is the upturned tail of the bird. The tips of the wings are seen in the lower corners and just inside of these are curved lines, which are said to symbolise the claws.

By the side of Case 7 stands an eagle monument; above it are two large masks used in clan dances, one (57), of a man with mouth askew, as if suffering from facial palsy, and the other (55), the nose of which is missing, was probably a half-human bird.

Case 8.—This also contains a number of masks, mostly of human type, used in the various clan dances. No. 33 is a sea-spirit. No. 10 is the spirit of the north-west wind. As to the others, information is lacking.

Amongst the paraphernalia used at the feasts at which dances are given, are painted spruce-root hats (157), to which dignity is given by the addition of extra discs; head-dresses, with trains of ermine skins, represented by the very old circular front (1319), from which all the mother-of-pearl inlaying has been lost, and 50 a hawk or thunder-bird. The crown of copper claws, 84, is of the same form as the Tsimshian Shaman's head-dress of grizzly bear's claws. It was collected at Bella Bella, and said to have been worn by the leader of a certain dance. Here, too, are killer-whale fins for attachment to head-pieces (53 and 54), and aprons provided with rattles of deer hoofs (93). In the hand are held rattles, such as No. 115, of copper, or the long tubular form such as No. 113, which represents the raven. Another noise-making instrument is a well-carved clapper, No. 122, painted black and red, showing the oft-repeated killer-whale above a mythical spirit-man below.

Whistles.—At intervals, during winter dances, certain mysterious sounds are heard either inside or outside the houses. These are produced by blowing into ingenious hollowed wooden tubes, and represent the voices of human or animal spirits. Nos. 128 to 131 are essentially reed instruments, such as the oboe and the flageolet, in which waves of sound are produced by the vibration of two neighbouring parts.

The mythical snake, Sisiutl, with its magic powers, is seen in the form of a spear, its tongue formed by the blade of a dagger. It is used in the winter dance called Meitla.

An interesting wooden club, No. 105, Plate XIX., fig. 41, carved to represent a killer-whale with a stone dorsal fin, is used at the copper-breaking ceremony. With it the chief pretends to sacrifice the "copper," as formerly with similar clubs slaves were sacrificed, but in reality the breaking or cutting is now done with an iron chisel. A small, thin ceremonial "copper," No. 1329, shows the form of one of the old plates which were formerly of great value, as indicating the rank and power of the owner. As a preservative against corrosion, it has been smoked over burning resin, the black deposit of which has been scratched to outline a human face above and ribs below.

The triangular feast-dish, No. 437, is in the form of a mythical bird. Like many of the masks it represents a being belonging to a clan tradition. The Sisiutl feast-dish, No. 438, Plate XVIII., fig. 37, on the top of the case, belongs to the same class; it represents a two-headed snake.



FIG 37



FIG.
38



FIG.
39

Case 9.—During the winter months the Kwakiutl are supposed to be under the influence of ancestral spirits, which bestow secret supernatural powers upon them, and they organise themselves into societies, according to the nature of these powers, abandoning the clan grouping of the summer months. To these societies belong certain ceremonial dances, the most striking of which is the Hamatsa, or cannibal dance. In this the novice is initiated by the cannibal spirit, which takes him to his home in the woods. On his return, after some months, he attacks people and tears pieces of flesh from their arms and bodies with his teeth. To pacify him, his servants, the heligya (healers), run up to him swinging rattles, such as Nos. 120 and 121.

During the dance which follows, he and his assistants wear masks representing the cannibal spirit and his servants, most of them being in the form of birds' heads. In reality, his assistants personate him during this part. The raven mask is worn when taking the part of the slave of the cannibal spirit. No. 9.

The Nutlmatl mask is worn by a servant of the hamatsa or cannibal dancer. No. 74.

The whistle, No. 101, is one of a number used during the dance, and supposed to be the voices of spirits.

After his third dance the hamatsa wears cedar bark ornaments, such as Nos. 77 to 82. The head-rings have extra pieces which symbolise various supernatural gifts.

No. 92 is hung with dogs' skulls; these, probably, take the place of human skulls formerly worn, which represented the number of people devoured by the hamatsa. Most of the bark ornaments are dyed red with alder bark to represent blood.

Songs, accompanied by drumming with batons on long planks, and by thumping on a painted box-drum, are used in these dances to bring the novice back to his senses. Carved batons, such as No. 125, are used by the singing master; plain ones (126) by his assistants.

Other masks worn in the winter ceremonial are the grizzly bear (30) and the cannibal face (24).

Nontlemgyila (100).—In the tochuit dance the dancer performs certain conjuring tricks. One of them is to bring up a small, human figure and make it dance about. This is the Nontlemgyila (making foolish); it is worked by hidden strings. Some tribes call this dance the Olala.



FIG.40.



FIG 41



FIG 42

The leather whistle, No. 101, Plate XIX., fig. 40, with a head carved to represent a corpse, is said to belong to this dance.

Shaman's Head-dress and Charm (95, 257).—The former is of red cedar bark; the latter is a plain bone tube, inadequately representing the beautifully carved spirit-catchers of the Tsimshian. Amongst the powers possessed by the Shaman, is that of influencing novices of the societies to return from the forest.

Outside the case is a large tubular wooden rattle (112), the upper end of which is a hand holding a ceremonial copper. It is said to have been used to quiet the cannibal dancer by the heligya. The carved wooden figure near it (229) represents the grizzly bear and frog.

MEN'S INDUSTRIES.

Case No. 10.—In preparing large cedar trees for use as house timbers and planking, or for canoes, sound trees were selected and felled as follows:—By means of stone adzes and chisels (1246) two bevelled cuts were made on one side of the tree, and the intervening ridge was split off by heavy stone mauls (682 and 686) and hard, wooden wedges. When deeply cut the tree was hauled down by ropes of cedar twigs. By similar processes the trunk was reduced to slaps and planks, or one side only was removed, as in the case of canoes. These heavy mauls were also used for driving fish-trap stakes.

To obtain a smoother surface, the Kwakiutl next use a long-handled adze, such as the Haida one, No. 530, in Case 4, or a short-handled one as No. 531 in Case 11. These leave tool-marks which it is the pride of the worker to make as regular as possible. The next stage, if it is wished to make a finely-finished box, is to plane off these marks with a curved, long-bladed knife (490), cutting towards the body, and the last process of all is to rub over the whole with smooth sandstone, finishing off with dry dog-fish skin. If desired, a fine polish is obtained by friction with dry horse-tail grass stems (*Equisetum*) and soft cedar fibre. These methods are followed by all the northern tribes.

CARVING AND PAINTING.

Having at last procured a finished surface, if it is wished to ornament it in any of the conventional animal designs, patterns cut out of stiff cedar bark, such as the set 632 to 641, are used to outline the most important parts. It will be noticed that these patterns have a convex upper edge and concave lower one, and that the wider ones are shaped like a bean. These are used for a

number of different parts of the body—the head, eye, nose, chest, body, limbs and blow-hole of the whale, as exemplified in specimens in the Haida and Kwakiutl rooms. Powdered mineral paint (627) is then mixed with a medium of chewed salmon eggs and applied with brushes made of porcupine bristles set in split sticks (642-644), which may be kept in wooden boxes such as No. 645. Carvings are outlined with the aid of the same patterns, and were generally also painted in red, black, and dull green.

HUNTING.

Bows of yew (1035 and 1036), with plain or feathered arrows, tipped with copper or iron (1036, 2-8) were used for killing sea-otter and various birds; those with wooden tips were used for stunning them. These are now only found in the hands of boys.

FISHING.

Large halibut hooks (710, etc.), both plain and carved, are used with lines attached to floats of bladder or wood. No. 702 is a net for large fish, made of nettle fibre. It was used supported on stakes at the mouth of small streams.

The globular fish-trap, No. 1247, is weighted with stones, baited with crushed shell-fish, and lowered to the bottom of the sea for certain kinds of small rock cod.

TRAVEL.

The northern type of canoe, with vertical cut-water, is in general use (1040) and does not make so much leeway as the southern kind, with sloping bow (1041). The outfit belonging to such canoes is, in part, represented by a grooved stone anchor, No. 725, a canoe baler of cedar bark, No. 1187, and a seal hunter's domed box, which is V-shaped, to fit in the bow, and holds ammunition and tackle.

Case 11.—This is mainly devoted to domestic industries followed by women. The large bark choppers, Nos. 461 and 462, are used for breaking up strips of dry cedar bark placed across the edge of a paddle to loosen the fibre and to get rid of powdery, gummy matters.

Bark Beaters, Nos. 463 to 466, and 471, are used to pound cedar bark thus prepared, and then soaked in water to further separate and soften the fibres, which can now be made up into cord, clothing, bedding, or articles used in certain ceremonies.

WEAVING.

In making cloaks, a kind of loom is used, consisting of two uprights set in the ground and a cross-piece (458) of peculiar make. The under edge has a continuous groove, along which passes a cross-cord from end to end, over which have been secured strands of dressed bark. This cord is secured by a lashing which passes over the slot seen just above the lower edge. The weaver then seats herself on the ground opposite the loom, and works the weft from above downwards, easily adjusting the cross-piece to a convenient height as the work progresses. In this way, cloaks of cedar bark or of wild goat's wool were made.

SPINNING.

String is made by joining strands of nettle fibre by rubbing them on the thigh and then twining them together by means of a small spindle-whorl; the latter of whale-bone, such as Nos. 449 to 452, or of stone. Sometimes these are carved with a crest of the owner. No. 454 has a frog on one side and a mountain spirit on the other. Occasionally similar whorls of stone are collected.

NET-MAKING.

Both large and small nets were made of nettle fibre string by means of hard-wood needles (475 and 476). A "square" knot was the one in general use. Various shaped baskets and conical hats are made of split spruce roots, in which bone knives, such as No. 1252, are serviceable, both for splitting and adjusting the strands. A narrow-bladed bone knife (1251) is used when cleaning herring and other small fish, as well as for splitting bark.

COLLECTING AND PREPARING FOOD.

The large digging stick, No. 496, is used in collecting roots of many kinds of plants, such as the cinquefoil, clover and fritillary, for use as food. With wooden tongs (No. 1259, at the back of the case), hot stones were taken from the fire and placed in cooking boxes containing water to boil food. Now they are only thus used in steaming canoes. With a fork of small ribs (No. 1263) the food, when cooked, was lifted from these boxes and placed in trays. Having no cereals, the Coast Indians had recourse to the roots already mentioned, and also to the inner sappy layers of hemlock bark. Dried in the sun or near a fire in flat cakes (1257), this material was preserved in square boxes.

SPOONS AND DISHES.

With such dry food as this bark "bread," it is necessary to use some kind of oil, and every Indian collection from our coast

contains numbers of grease-dishes and spoons. In addition to animal fats obtained from the whale, seal and porpoise, the Kwakiutl obtain large quantities of oil from the oolachan or candle-fish, which are taken in immense numbers in the estuaries of many of their rivers in spring, and after reaching a certain stage of rottenness, are boiled, strained and the fat removed. The case contains carved and plain spoons of goat horn, one No. 376, Plate X., fig. 19, showing the killer-whale and a chief. On the handle of a spoon of wild sheep horn (355), is an eagle or hawk, with oblique eyes, no doubt so placed as to find room for their exaggerated size.

No. 409 is a small dish for individual use, slightly carved, and beneath Table 11 are three long canoe-shaped trays used for the same purpose or for serving other food.

Long, narrow wooden spoons (392, 393) are used for eating the foam made by stirring soap-berries with water.

GAMES.

Dolls.—Nos. 251 to 253 are grotesque carvings in wood of animals or mythical beings found in a child's coffin in a burial cave at Quatsino. Similar dolls are still in use.

Gambling Bones, Nos. 1253 (1 and 2).—These are cylindrical bones, one of which has a black zone. While the player passes them rapidly from hand to hand, his opponent tries to guess in which the plain bone is concealed.

A similar guessing game is played with the polished sticks (Sets Nos. 96 and 97) in which a certain marked stick is chosen as the one to be indicated by the player's opponent. Then a number of the sticks are divided into two bundles and wrapped up in cedar bark, which are passed from hand to hand as before.

A third game was played with perforated stone discs in sets of four, which were rolled along level ground and shot at with darts or arrows. (212, etc.)

The fourth set (201 to 207) consists of oblong stones flattened on one side. These are thrown from a base line to a peg in the ground, the object of the players being to place their stones as near the mark as possible.

DRESS AND ORNAMENT.

Wooden Combs (179) are used by women for dressing the hair, which is made up into two long plaits and worn loose. Sometimes these combs are elaborately carved.

Bracelets.—Plain bands of native copper (162 and 164) were procured from Alaska in trade, and twisted ones in two strands were also noticed by early explorers. Those of brass were introduced by white traders, but were made up by the natives themselves (1254 and 1255) and ornamented to their individual tastes. Silver bracelets, showing animal crests, are of recent date. The style of carving usually reproduces in method and arrangement, designs long used by carvers in wood, as exemplified on chief's lounges and chests. No. 1256 is a beaver, showing the head with characteristic incisor teeth in the centre, etc., with the body, limbs, and scaly tail displayed on each side. No. 1256, Plate VIII., fig. 9. The Bella Bella tribe excelled in this class of work.

CEREMONIAL ORNAMENTS.

Copper starfish (174 to 176) and miniature copper shields (183 and 184), representing the large objects sold or destroyed at potlaches, were often attached to ceremonial clothing.

FACIAL DECORATION.

Coloured symbols are shown on the face at various performances indicative of the crest of the wearer or of the part represented by him or her. After smearing the face with deer fat, dry colours were applied with sticks such as Nos. 646 and 650, from Bella Bella.

CRADLES.

No. 344 is a carved cradle with raised bed of slats and leather loops for lashing the child tightly in place. A disc of soft cedar bark fibre is placed under the occiput, against which pressure over the forehead is made by means of bands, a conical pad of cedar fibre intervening. The sides of the head are also well-padded so as to reduce lateral bulging. By such appliances excessively long skulls, such as No. 300, in Case 18, are produced by the northern and north-western tribes of the Kwakiutl. The groove at the foot of the cradle receives a thin, wooden drainage trough.

Open-work cedar bark baskets (1060) and mat bags (1264) are used for various storage purposes, and twilled matting covers (327) are for covering certain trays and boxes in which dried food is kept.

Water buckets (1249), made with the sides in one piece, and boxes of various sizes with lipped lids (1250) are still in use.

NOOTKAN.

Cases 12 and 13.—This part of the collection shows at first glance the extensive use of the common cedar of the north-west coast (*Thuja plicata*) which led the late Dr. Robert Brown to compare it with the bamboo of the Asiatics. The large cedar chest (1229) under Case 6 is double, the inner part fitting closely within the outer. In Captain Cook's picture of a house at Nootka several such chests are shown. They were used for the storage of sea-otter skins and other furs.

The matting, Nos. 1241 to 1244, is made of cedar bark strips dyed with native colours, and so woven as to represent crudely different patterns. The largest squares are houses; dark, transverse lines are house-beams, and small, black squares at the sides are chests. The pattern like a feather is a common fern; diamond-shaped ones are halibut, and so on. Of common cedar bark articles of clothing were also made, such as the mat rain-cape, No. 153 (2), and the conical hat, No. 153 (1), which is woven in a twined stitch.

The poorer people also used a sort of cloth of this bark beaten into soft fibre by whalebone tools, such as Nos. 467 and 459, but the collection only contains clothing of the softer, finer and more valuable yellow cedar bark (*Chamaecyparis Nootkatensis*), Nos. 148 to 152 and 328.

The fish basket (1239), in which a strengthening rod is carried up spirally from the base to the upper edge, is explanatory of the method followed by the Nootkans in making small mats of cedar bark and squaw grass (1240) in Case 12, and the cylindrical baskets so plentifully sold in the streets and stores.

The basket (1054) is of similar workmanship, though of different shape. It is also furnished with a long, spiral strip of cherry bark passed in and out between the vertical ribs.

CRADLE.

No. 1371.—Inside a coffin-shaped wooden trough is a model of a child to show the method of applying cedar bark pads to the front and sides of the forehead during early infancy, by which flattening of the head is produced. The legs are raised on a sloping board to oppose the pressure of the head-pads and to keep the body dry. The child is tightly laced by strips of wild cherry bark to a raised platform of narrow slats, covered with a layer of soft cedar bark. From Clayquot, V. I.

Perhaps the most interesting specimens will be the implements used in hunting whales. When first visited by the early explorers, the Nootkans were the only Indians of B. C., who followed this industry. Only hereditary chiefs could be harpooners, and there was a great deal of ceremony connected with this dangerous occupation; prayer, fasting and purification in the woods, frequent bathing in the sea, and the use of certain magic charms and the invocation of ancestral protecting spirits. The set contains the harpoon shaft of yew (1223), with two points, one of large mussel shell (1339) and the other of iron (1224), fastened to an eyed lanyard of whale sinew. These were carried in a large bag of cedar matting (1227), and when about to be used a long rope of twisted cedar limbs (1225) was attached to the eye. To this rope, at some distance, so as not to impede the harpooner, was lashed a large buoy of inflated seal-skin (1226), generally with a painted property mark. On approaching a whale, the harpooner put on a head-band of cedar bark, dyed red, and consulted his secret charms (such as No. 266), which were concealed in a box in the bow of the canoe. His paddle (1228) is specially shaped with a long, tapering point.

Hunting for sea-otter, a number of canoes took part and surrounded the animal. When near enough, copper or bone-tipped arrows (1222), carried in shallow wooden cases (1221), were shot at it with bows of yew-wood (1220).

Fur seals are still speared when sleeping, with two-pronged harpoons having a long retrieving line attached to the point (1064 and 1065).

The Haiaqua, or money-shells (*Dentalium pretiosum*), were formerly collected in large quantities in the quiet waters of the fiords of the west coast, notably between Nootka and Kyuquot. They were an article of trade, not only on the Pacific Coast from California to Alaska, but also found their way far inland beyond the Rocky Mountains. Only bright shells, collected alive or soon after death of the mollusc, were esteemed, and the larger and more perfect the specimen, the greater its value. Some good shells are washed ashore after a storm, but by far the greatest number were laboriously fished for by means of a special apparatus.

This consisted of a cylindrical brush-like arrangement of pointed strips of hard-hack (*Schizonotus discolor*), in the centre of which a stick was secured by a lashing, which also attached two stone sinkers to the "brush," and a line long enough to reach the

hand of the fisherman when at work. Joining additional sticks to the first, until the weighted "brush" rested on the fine sandy bottom where these shell-fish live, the collector would raise his apparatus up and down for a time. Then, pulling it up, "brush" first, he might find a few shells, not impaled, as some have stated, but between the wooden bristles.

The model of a salmon-trap (740-2), is made on a principle followed by all the Coast tribes; that of a funnel forming a narrow entrance to a large enclosure. Once inside, it is difficult for fish to find the entrance again, and they crowd into the two cylindric pockets, from which they may be removed by a trap-door on the top.

On the Wall Tablet, No. 1, are five masks. The large head-dress at the top is a mythical amphibious animal, hinikidsim. This is one of a pair worn at potlaches in a clan dance.

The pair of masks in the middle, Nos. 1335 and 1336, are worn in the tlokoala ceremony. They represent beings who lived in the days when animals were like men, and belong to a Hesquot tradition.

The lowest pair, 1337 and 1338, are worn by the giver of a potlach at the opening ceremonies, and represent certain ancestors of the Hesquot chief.

CARVED WAR CLUB.

No. 268, Plate XIX., fig. 42.—Like the war clubs seen at Nootka by Captain Cook in 1787, this is made of whale-bone. The carving illustrates a tradition of an ancestor of Chief Atilu, of Clayoquot, which tells how Tutushitukwis, accompanied by his guardian-spirit, Tututs, the Thunder-bird, twice visited a cave in the depths of a mountain lake. Here, the first time, he was attacked by a monster, half killer-whale and half wolf, and the second time by another monster, half killer-whale and half grizzly-bear. He escaped on each occasion through the aid of the thunder-bird, but was troubled by dreams, in which one monster seized him by the head and the other by the feet, and in which the thunder-bird, only with great difficulty, rescued him. It is this dream which is illustrated by the carving.

Case 14.—This is mainly devoted to the Salishan tribe, but in the right-hand corner are a few of the larger specimens belonging to the Denes or Athapascans.

ATHAPASCAN.

At the top is a Chilkotin berry-basket, No. 1276, of spruce root foundation and stitching, with nearly the whole surface covered with imbrications of white straw (*Phragmites phragmites*), on which, in red cherry bark, are a horse design above and a hexagonal net pattern below. Near the upper edge is a bare zone, over which is fastened a strengthening rod; on this are loops for the attachment of the head-band, by which these baskets are carried. Below are three vessels of birch bark from the Upper Skeena River, with the upper edges also strengthened by rods (322, 1057 and 1058).

A few more specimens from the Dene country are contained in a drawer in Table Case No. 10.

No. 1274 is a stone axe from Cassiar.

No. 1275, an oil-bag made of the skin of the sockeye salmon.

Nos. 507 and 1269 to 1271 are flat bone knives with toothed squares used in dressing skins, the last being etched with a complicated design. All except No. 507, from the Skeena River, come from the Upper Stikine River.

KOOTENAIAN.

The model canoe, No. 1038, of balsam-poplar bark, is now only used on the Kootenay Lake, though formerly of much wider distribution. It was first mentioned by Simon Fraser, who met with it on the Fraser River, above Lytton, and called it the Sturgeon beak canoe on account of the long, projecting beak at each end, like the ram of a man-of-war.

Beneath the canoe is a parfleche, or pack-cover, of hide, with painted designs of tepees, mountains, etc., in exactly the same style as is found amongst the horse Indians of the United States.

SALISHAN: BELLA COOLA.

This tribe is the most northern of the great Salishan family, and is separated from the rest of its stock by intervening Kwakiutl tribes. To the east, the Bella Coola come into contact with the Chilkotin tribe of Athapascans. It was through their territory that Sir Alexander Mackenzie reached the Pacific, and his account of them is still of interest and value.



Indians in Dancing Costume. (Plate XX.)

The ceremonial objects of the Bella Coola resemble those already described in Cases 8, 9 and 10, as these people were strongly influenced by their Kwakiutl neighbours, who bordered on them both on the north and on the south.

In the absence of definite information, it would not be safe to do more than point out a few of these resemblances. No. 16, painted black, is the Dsonokoa, a sleepy spirit of the woods, about whom there are many traditions. Compare with rattles Nos. 120 and 121 in Case 10.

Nos. 98 and 99, figures representing the spirits of a dead man and woman, are said to have been used in the Olala Dance. They are like the nontlemgyia of the Kwakiutl.

The ceremonial feast-dish, No. 439, Plate XXI., fig. 44, is in the form of a wolf, and the coffin, No. 218, Plate XXI., fig. 43, with sides of bent cedar planking, shows the killer-whale crest.

The hat (158), of spruce root, coarsely twined, painted red, and ornamented with white, shelly tubes of serpula, is said to be worn by girls at the age of puberty.

MEN'S INDUSTRIES.—FISHING.

Fishing Nets.—The small-meshed net (701) is made of the bast fibre of the common nettle. This material was commonly used along the whole coast from Vancouver Island to the Queen Charlotte Islands, the nettle being allowed to run wild near the villages. It was spun with distaff and spindle into strings of different sizes.

FISH TRAPS.

Fish weirs are made of strong stakes driven into the ground with heavy, flat stones. These were usually wrought into a convenient shape by battering with other stones, and were sometimes rudely carved. The fine specimens 694-696 are grooved on both surfaces to admit the fingers on one side and the thumb on the other, so as to give a good hold while striking.

Of the three large, carved halibut hooks, 711 to 713, the first has two well-made frogs on the shank.

The fish-club, 773, probably represents a sea-lion.

WOOD WORKING TOOLS.

The stone chisels, Nos. 536 to 546, have a general resemblance to those of southern tribes, but on an average are smaller, and do not contain specimens of the green jade or allied material so often found amongst the latter. Pestle-shaped hammers, both with flat



FIG. 43

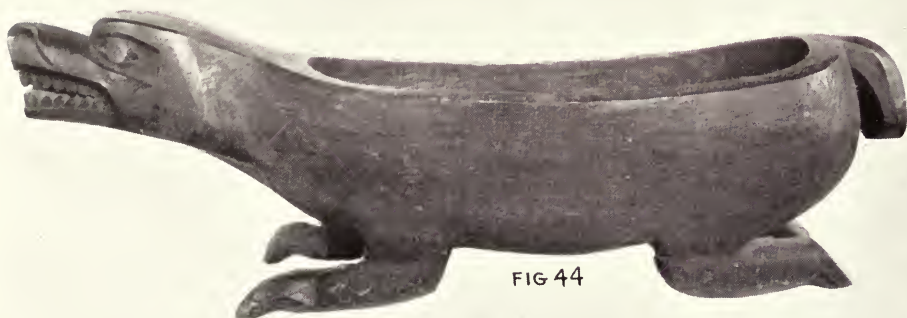


FIG 44

tops (667 and 668), and pointed tops (660 to 662), are used by the Bella Coola, and they seem to have made a number of large, heavy, grooved stone mauls, often carved (653 and 657 to 659), not differing from those of the Haida and Tsimshian. These mauls are used with hard wood wedges as elsewhere described.

PAINTING.

Paint was largely used for the decorative colouring of canoes, masks, boxes, houses and the like. Mineral paint was crushed with sandstone and mixed in stone dishes.

PAINT DISHES.

Nos. 621 and 626, are shaped like the large mussel of the Coast, the real shell of which is sometimes used as a receptacle. Nos. 622, 623, 625 and 690, are plain dishes of from one to four cells for different colours.

FIRE-MAKING APPARATUS.—No. 323.

The "hearth" is made of a long, narrow piece of soft, dry cedar wood, with narrow vertical cuts near the edge, leading down from small saucer-shaped depressions on the surface. The ends of sticks of harder wood, about seventeen inches long, are placed in these pits and twirled rapidly from side to side, some ear-wax assisting friction. After a time, a little charred wood falls through the notch to cedar bast below, and blowing gives a small flame which is fed with similar material until the fire is well started. Such apparatus was used by all the tribes of British Columbia, even in canoes of larger make, to heat stones for cooking-boxes.

FURNITURE.

Grease-dishes.—No. 436 is canoe-shaped, with a head carved at each end, forming handles. No. 421 is a square tray with an incised design at each end and edges inlaid with white opercula.

WOMEN'S INDUSTRIES.

Only represented by two club-shaped bark beaters with grooved under surface. These were used as described on page 36.

The cradle (219), is of two pieces of bent cedar board, one of which forms the sloping head and the bottom, and the other, the foot and sides. These two parts are laced together with roots, forming a coffin-shaped, lidless box. In use, a raised slat bed is covered with soft cedar bark, and the shallow, wooden trough projecting from the grooved end serves for drainage purposes.

The Bella Coola flattened the heads of their infants in such cradles, by a system of pads and bandages, in the same way as other tribes. (See skulls Nos. 302 and 303, in Case 18).

INTERIOR SALISHAN: THOMPSON RIVER INDIANS.

These people live on the Lower Thompson River, west of Ashcroft, and take in the Nicola Valley and the Fraser River Valley, from the region of the Lillooet Indians to Spuzzum. Their coiled basketry is of the same materials as those used by the Lillooet, but their methods of using them and their designs differ in type. The cedar splint foundation is not so often found as one made up of bundles of finely split cedar roots. The three conical berry-baskets, 1050, 1197 and 1198, are shaped much like the fish baskets of the Coast, and are slung from the head by similar bands of woven goat's wool. The first has the grave-box design, the second (1197) represents the edible roots of the wild rice (Fritillary), and the last (1198), one of the numerous arrow-point designs.

The blanket-cloaks of dog's hair and wild goat's wool, formerly made at or near Spuzzum, and woven head-bands, also show these basketry designs. These blankets, like the head-bands, were made on a foundation of Indian hemp, or other strong, vegetable fibre.

The white, tubular shells, called haiaqua (*Dentalium pretiosum*), previously mentioned as collected by the Nootkans (page 41), are largely used by the interior tribes for decorating the person. The necklace (1267), is an example.

Soap-stone Tobacco Pipes (186 to 190).—These are modern pipes of the white man's pattern, and have replaced the original straight tube, of which specimens (191, etc.) from old shell mounds, are shown in Case 17. A true tobacco (*Nicotiana attenuata*) grows wild in the Thompson River country, and was smoked either alone or mixed with grease and kinnikinnick (*Arctostaphylos uva-ursi*).

The coiled work storage baskets, 316 and 319, are of what the Indians call the nut-shape. The former has an arrow-point and the latter a snake-skin design.

Matting, 1213, and fish-bag, 1199, are made of rushes. The large wallet, 1202, is of the bast of the silvery *Elaeagnus*, woven with string of Indian hemp; specimens 1218 and 1217, show the raw materials.

Of Indian hemp, too, is the salmon dip-net, 1201. This is used for sockeye salmon, in the same way as the large mounted net, 1191, suspended in this room. See Plate XXIV.

Women still collect roots in spring, with curved hard-wood digging sticks, to the upper end of which is secured a handle, either of mountain sheep horn, such as 1216, or of wood. The black strips of so-called bread (1214), are made of beard-moss (*Alectoria jubata*), by prolonged steaming over pits in which stones have been heated by large fires. Stewed meats, berries and other foods are served with spoons (1215) of maple, on mats of cedar bark or rushes, made by stripping trees with curved horn knives (1200).

THE LILLOOET INDIANS.

From the Lillooet band, whose country touches the Fraser River to the north-east and extends past Anderson and Seaton Lakes to Harrison Lake to the south-west, with hunting grounds bordering on those of the Sechelts and Howe Sound to the west, are three specimens of basketry, all probably made by women of the Lower Lillooet, at Port Douglas. The foundations are of thin strips of cedar sapling, bound in spiral coils with split cedar roots, ornamented with imbricated strips of wild wheat (*Elymus triticoides*) and wild cherry bark (*Prunus demissa*). Nos. 1204 and 1205, are berry baskets; the former with an arrow pattern, and the latter with a head design, with open mouth furnished with teeth.

No. 1203 is a basket cradle of the same shape as those of wood. All of these have a square or oblong base made in wicker-work fashion.

Munket, from Lower Fraser. (Plate XVII.)



SALISHAN OF THE LOWER FRASER AND COAST.

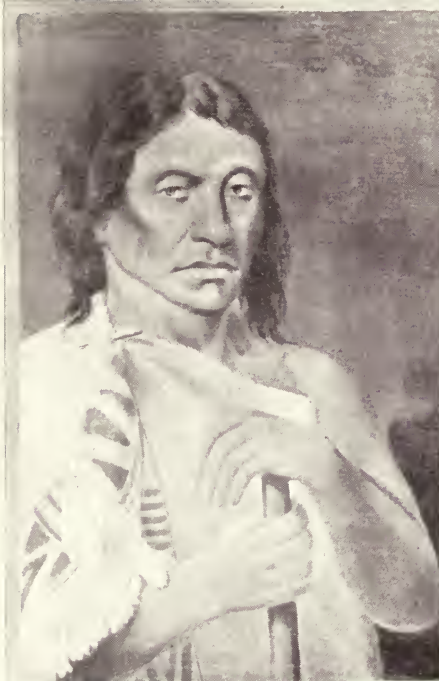
Speaking dialects closely related to that of the Cowichan Indians of Vancouver Island, the Lower Fraser Indians differ but little from them in manners and customs.

The river tribes exchanged the products of the interior—the wool and horn of the mountain goat, the wild sheep horn and Indian hemp—for the money shells, dried sea-fish, fish eggs, and white squaw-grass (*Xerophyllum tenax*) of the Coast. Blankets of dog's hair and goat's wool were made in large numbers, as noticed by Simon Fraser. These were mostly uncoloured, but several were ornamented with designs in yellow and black, closely imitating the various arrow patterns, seen in the head-bands Nos. 1181, 1182, 1183 and 1184. These designs seem to have been most often applied to the edges, as may be seen in No. 1319, Plate XXII., from Musquiam.

The process of blanket-making by Salishan women may be shortly described here:—

The dried skins of native white-haired dogs, or of the mountain goat being ready, a quantity of burnt diatomaceous earth is crumbled over the woolly hair and well-beaten in with sword-shaped sticks (1331), of maple, so as to absorb the grease and allow the threads of wool to bind well during spinning. The wool is then removed with knives, or pulled out after moistening the skins and "sweating" them to loosen the roots. It is now made up into loose threads, by rolling either on the actual thigh, or on an artificial one, covered with sheeting. Two baskets are filled with the thread, and from each is taken an end to be twisted together by means of large spinning wheels, (456, 1179 and 1180), which seem to have invariably been made of the large-leaved maple, many of them well carved with designs of the protecting spirit of the owner. To get sufficient tension, the combined threads before being attached to the spinning apparatus, are passed over a beam, or through a perforated stone or carved bird, fastened to the end of the loom.

Loom (457).—This consists of two vertical posts, in which slots are made at various distances, to receive the ends of two rollers, of which sets of different lengths are kept, and are fixed in place by means of small wedges. Having set these up, a stick or cord is fastened to the sides, horizontally, between the rollers.



45



46



Blanket and Blanket-making, Vancouver Island. (Plate XXIII.)

The warp is fastened to one end of it, and then passed over the rollers and round the stick, returning in the reverse direction. This is repeated until the vertical warp threads are all in place. A ball of twisted wool is then fastened to one edge of the weft and is passed from side to side, between the warp strands, making a kind of twilled matting, without the aid of sticks or combs to tighten up. The worker, who sits on the ground in front of the loom, loosens the wedges from time to time, and by turning the rollers, brings a fresh part to a convenient position. When all is finished, the cross line of stick or cord is unfastened and pulled out, leaving looped ends, and the blanket comes away without any cutting.

Plate XXIII., figs. 45, 46, and 47, are copies of oil paintings made by Paul Kane, at Victoria, in the year 1846, and are reproduced by kind permission of E. B. Osler, Esq., M. P., of Toronto, who owns the originals.

One of the chief winter employments of the women is making sleeping and wall-mats of rushes. The former (325), are about six feet long, and made of thick stems of the cat-tail rush (*Typha latifolia*). The latter of bulrush (*Scirpus occidentalis*), are often twenty feet long or more, and are placed along the outside walls, to screen the sleeping places from draughts. Both are made on the ground, with long, narrow needles of split branches of the close-grained spiraea (*Schizonotus discolor*), such as 472 and 1178, strung with thread of twisted rush leaves. Narrow grooved pieces of wood, 473 and 1177, are then pressed along the lines of the seams, to straighten them. The latter are often carved, and may represent birds or mythical animals.

Coiled basket-work of split cedar roots is largely carried on by the Lower Fraser River tribes, but seems to have scarcely reached the Vancouver Island people.

In the open baskets, 1193 and 1196, and the closed storage baskets, 1195 and 13332, the principle design is the arrow pattern. That on 1194 is called the duck pattern.

Outside the case are two large open-work fish baskets from the Coast, exactly resembling specimens in the Nootkan collection.

All of the larger berry and fish baskets are slung from the forehead by woven head-bands of cedar bark or of wool. Four specimens of the latter, 1181 to 1184, have a foundation of twisted vegetable fibre, the ends of which are prolonged beyond the cross weft of coloured wool, for attachment to the object carried. The most common design is a kind of arrow pattern.

MEN'S INDUSTRIES.

Cases 14 and 15.—The bark of a willow (329), was much used as wrapping and for twisting into cordage, of which large fish-nets were made.

The fish-club, 1175, with a globular head, is of a type common along the whole coast. It is used for killing seals, salmon, and large halibut, the latter of which are taken with U-shaped hooks of hemlock knot, steamed and bent, (1323 to 1327). Salmon were caught by trolling with hooks such as 728, which is a plain piece of straight wood, to one end of which a bone barb is lashed with cherry bark, and a stone to the other.

An ingenious lure (727), is used to attract rock cod within reach of the fisherman's spear. It is of wood, shaped like a shuttle-cock, with thin pieces of cedar taking the place of feathers, and is pushed down from a canoe to where fish are supposed to lie, point first. On being released, it returns to the surface with a spiral movement, often followed by one or more fish. This successful contrivance was seen by the Spaniards in use near Nanaimo, in 1792, and was well described by them.

The large dip-net (1191), of native Indian hemp, for spring salmon, hanging overhead, is kept open when in the vertical position, by means of a line held in the hand. When a fish enters the net, this line is immediately released and the net runs to the end of the frame, enfolding the fish and allowing it to be safely withdrawn from the water to the overhanging stage, on which the fisherman stands. From Yale. Plate XXIV.

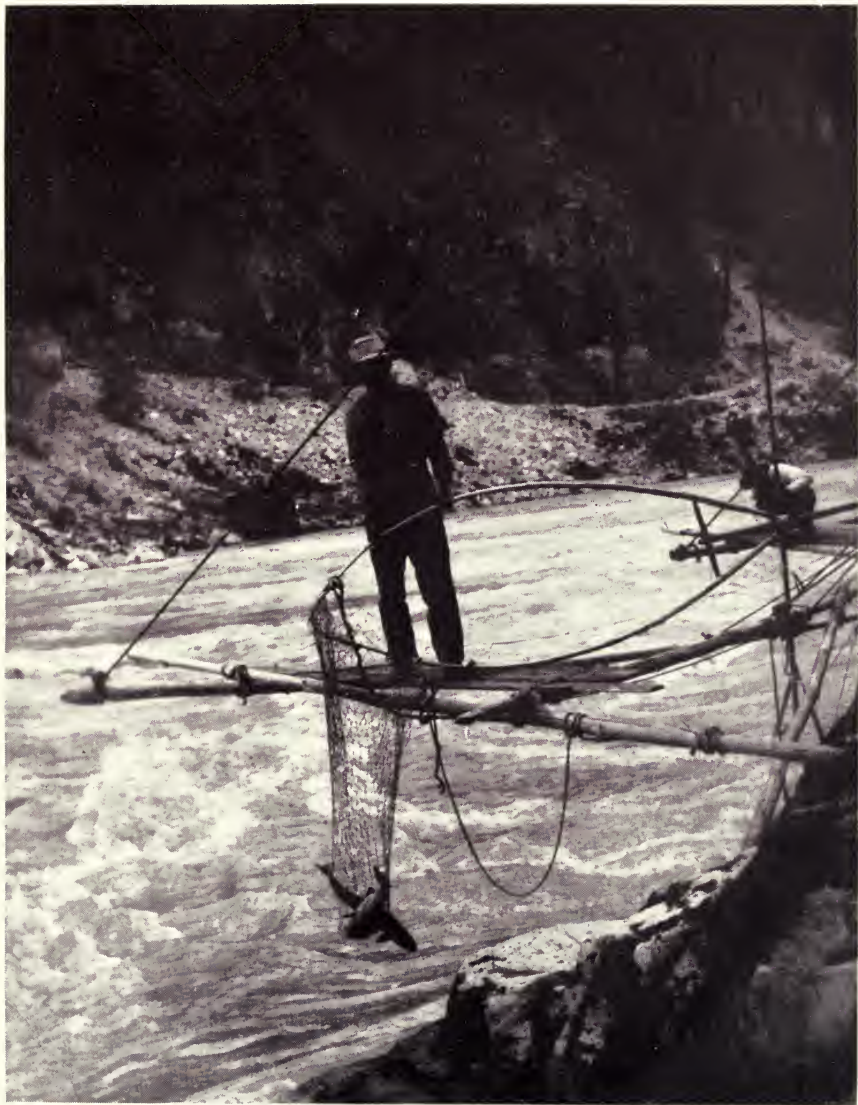
Sturgeon harpoons, such as 1188, have two barbed detachable points at the end of long lines, and fitted into the ends of shafts, which were lengthened by scarfing on extra pieces. These harpoons were chiefly used on the flats at the mouth of the Fraser River.

The war-club, 1173, of whale-bone, is of a common Coast type, and may be compared with Nos. 766, 769, and 770, in the Archaeological Case, No. 17.

WOOD-WORKING TOOLS.

The fine old elk-horn wedge, No. 1212, Plate XXVI., fig. 53, was used with a stone hammer for splitting wood. The top is narrowed and rough to hold a grommet of cedar withes, used to prevent it from splitting.

The small, wooden paint-dish, 413, representing a bird, repeats the style of carving seen in the old stone ceremonial dishes found in shell mounds, like No. 1211, in Case 16.



Indians using large dip-net for taking salmon from stage overhanging the Fraser River. (Plate XXIV.)

GAMES.

Only two are represented. The first, a man's game, No. 1176, consists of ten wooden discs, of which all have some black paint on the edge, except one, and one is wholly black. The ten discs are divided into two bundles, wrapped in fibre, and passed by the player from hand to hand. His opponent tries to guess which hand holds the plain disc.

The second, a woman's game, consists of four beaver's teeth, which are marked with black lines on one side. These are tossed in the air, and the score depends upon the combination formed by the marked sides, when the dice fall to the ground.

ARCHAEOLOGICAL COLLECTIONS.

CASES 15, 16, & 17.

The specimens came from old village sites and burying places, but it is not possible to determine their age in most cases. Stone and bone tools and weapons were in common use when the first white explorers reached the North Pacific, although iron and copper in small quantities were also found nearly everywhere.

The careful investigations carried on by the Jesup Expedition, under Mr. Harlan Smith, have not disclosed any marked difference between the earlier and the more recent objects found at different depths, but tend to show a continuity between them, leading up to the present time, when but few industries exist unmodified by contact with the intrusive white race. Nearly all of the most interesting specimens in these cases have been illustrated in Harlan I. Smith's reports, of which a list is given at the end of this Guide.

Case 15 contains specimens of stone work of Vancouver Island Salish, from Victoria to Comox. The two large, shallow, sand-stone dishes, 688 and 689, from Victoria, are striated lengthwise, and may have been used for crushing paint or for sharpening stone and bone tools. Two large, perforated, stone anchors, 1007 and 1162, were used with cedar twig cord for mooring canoes.

The thin, flat, perforated stone, 724, is said by Indians of Comox, where it was found, to have been used for broiling fish. Similar specimens are found in large numbers near the site of old fish weirs.

PERFORATED DISCS.

No. 270 has a grooved edge, exactly like a pulley block. The Indians of Quamichan, V. I., where it was found, say that it was used for hauling up the large bird-nets, formerly so common in this region.

No. 1167 may have been a net-sinker; 211 is exactly like the rolling stone targets used by the Kwakiutl and Bella Coola, and 271 is of the same type, but has a small perforated soap-stone centre. Like the last, it came from Comox, which not very far back was the home of a Kwakiutl tribe.

The imperforate stone discs, 210 and 211, from Victoria, are of similar shape, and may also have been used as targets. The small, oblong, perforated stone, 275, with flattened ends, was probably a woman's hammer for breaking bones, shell-fish, etc.

Case 16.—This also contains objects from old house sites, etc., at the south-east end of Vancouver Island, on one side. Along the other, for comparison, are similar specimens from the Lower Fraser River and adjoining mainland.

At one end are tools used by the women: Slate fish knives, 486 to 489, which were often mounted in a wooden handle; a stone mat-maker's crease-rubber, 474; a whale-bone bark-chopper, 460, used in making cedar-bark clothing; and various bone awls, needles and knives, used in hat, mat and basket making.

Perforated stone weights, such as No. 274, from Victoria, are still in use for giving tension to thread while spinning.

The remainder of the case is mainly occupied by objects used by men in stone and wood-working, painting, fishing, hunting and fighting.

PAINTING.

The group of paint dishes with from one to four cells, comes from Victoria (1328), Saanich (624), and the Lower Fraser area (619 and 691). With it are two pestles with rounded ends (628 and 1160).

STONE-WORKING.

That stone chisels were actually made in the area under discussion, is proved by the frequent finding of cut boulders, such as 596 and 598, from the Lower Fraser, and specimens like them in various parts of the east coast of Vancouver Island, now in private hands. These boulders seem to have been cut into adzes and chisels by

means of slips of fine sandstone, with a straight edge such as 1144, from Comox, which closely resembles similar cutters from Lytton, in the adjoining case.

The large specimen, 596, shows how flat boulders were cut from both sides about one-third through, and the middle third was broken by wedges.

WOOD-WORKING.

The stone chisels are of various qualities, nearly all harder than iron, and are varieties of jade. There are two principal types, but all agree in being narrower at the base than at the cutting edge.

The long, narrow kind, of which 1163 is a good example, may have been mounted on long handles like an adze, or on the D-shaped ones seen in Case 14.

The short, broad kind, such as 548, 549 and 561, have been discovered socketed into straight handles of wapiti horn, such as No. 1219, Plate XXVI., fig. 52. Shouldered wooden handles of similar shape, have also been seen with stone points lashed to them, amongst living Indians.

The rougher work of preparing wood for these finishing tools, was done by the use of wapiti horn wedges (508, 516 and 1098), struck with pestle-shaped hammers. Of the latter, most had a flat striking surface at each end (672, 674 and 675), but some were pointed above and could be used as weapons, (663 and 666).

FISHING IMPLEMENTS.

Trolling for salmon was carried on with hooks, baited with small fish, and with a stone sinker, such as 716, pointed at each end and lashed to the line with wild-cherry bark.

The flat, perforated stone, 110, was probably fastened as one of a number of sinkers, to the lower edge of a small fish-net. Similar stones, however, were also used, the Indians say, for scraping sinew cords for lanyards and bow strings.

Amongst the bone objects, are bone barbs (1147, 1148, etc.), used with hooks or on fish-rakes, such as 1062, already described.

Of the barbed points, such narrow ones as 992 and 993 were used with bird-spears, while the wide, strong ones, 997 to 1000, from the Lower Fraser, were used as harpoons for killer-whale, sea-lions, porpoises and seals, in the same manner as the modern iron points, with long wooden shafts.



FIG. 48.

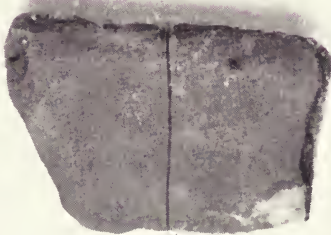


FIG. 49.



FIG. 50.

STONE WEAPONS.

Long daggers of polished slate, of which 775, from Comox, and 779, from Hammond, are fine examples, extend over the whole Coast region. Of somewhat similar shape, but smaller, are many stone points of chipped make, believed to be spear points, (812, 813, 837 and 838). Chipped arrow points, too, are of common occurrence, especially along the sea beaches.

STONE WAR CLUBS.

The simplest is of schist, angled and roughly finished, from Active Pass (748). Two finely-wrought sword-shaped clubs with perforated handles for a lanyard to fasten to the wrist, come from the North Arm of the Lower Fraser River, (Nos. 741 and 742). The former is highly polished, (like fig. 39*a*, *Archaeology, Gulf of Georgia*, Smith, H. I.)

From the North Arm of Burrard Inlet, is a curved club with two celt-shaped projections on the convexity, representing the limbs of an animal. The projection beyond them is the head, and the handle forms the tail. Another form, with wide, flat blade, was found at Saanich, (745). Of much rarer type in our province are the hemispherical grooved club-head (775), from Sapperton, and the hand spike (1165), from Victoria.

Bone war-clubs, also Roman sword-shaped, are represented by two plain blades from the Saanich peninsula, and by well-carved specimens from Victoria, 769, and Active Pass, 770, (figs. 165*g* and 167*b*, *Archaeology, Gulf of Georgia*). In both cases the handle represents the head of an eagle. War-clubs of exactly the same type were collected at Nootka by Capt. Cook's Expedition, in 1778.

The bone dagger, 774, from a shell mound near Victoria, is also carved, and was evidently inlaid originally.

The remarkable carved stone dishes in this case, some evidently of great antiquity, have been well described and illustrated in the recent publication of the Jesup North Pacific Exploring Expedition, entitled "*Archaeology of the Gulf of Georgia*," by Harlan I. Smith, New York, 1907.

According to the statements of Indians living at Yale and Hope, these were used in preparing charms, to attract salmon to fish-nets and hooks, during the early part of the run.

No. 620, from Departure Bay, Nanaimo, and 1067, from North Saanich represent one of the commoner types, that of a seated human figure holding a bowl.



FIG. 53.



FIG. 51.



FIG. 52.



FIG. 55.



FIG. 54.

Animal figures are represented by the bear (250), the seal (615), and a bird (1211). These are all from the south end of Vancouver Island. From the Lower Fraser come No. 618, which is a shallow dish, carved like a diving whale or porpoise; model No. 614, a heavy specimen with a human face at one end; No. 1192, shaped like a stone hammer, with a circular receptacle at each end; model No. 1137, a human neck and head, and 1138, a human head only. The last two have a hollow on the top of the head.

It has been stated by Prof. F. Boas, that native copper was formerly mined near Kamloops Lake by the Shuswaps. Some of the objects of copper found at Hatsic by Mr. C. Hill-Tout, consisting of a ring, bracelet, ornament and spike (276, etc.), may have come from this source, before this material was brought by the white traders.

CASE 17.

This contains archaeological remains from villages belonging to the interior Salish, the Athapaskan, and the Kootenay Indians.

Continuing with the Salish, next to the Lower Fraser division, on the north are the Lillooet tribes. From these people come a large, flat, rough, stone dish (687), on which dried fish and bark used to be crushed by means of two-handled implements, like an angled rolling-pin.

Specimens of the last are in the collection of Mayor W. H. Keary, of New Westminster, from Bridge River, in the Lillooet country. From Bridge River, too, are the fine water-polished, green jade boulder, 599, and a thinner boulder, 1210, also presented by Mayor Keary. This has been sawn across to make a chisel or adze. Of like material, but of unknown locality, is the jade core, 595, which has been cut on all sides.

Passing to the Thompson Indians, whose country lies to the east of those last mentioned, the pale jade boulder, No. 597, Plate XXV., fig. 48, has been almost cut through from opposite sides, and an attempt to complete the division has been made by means of a wedge, as attested by the chipped edges of the grooves. In the Lytton burial grounds, a number of flat specimens of sandstone, with one margin brought to a fine edge, have been found in close proximity to such grooved boulders. These stones fit into the grooves, are striated like them, and are believed to have been the chief tools with which jade adzes were fashioned.

According to tradition, quartz crystals were also used to commence the cuts, guided by a pliable, straight-edged stick.

Cutting stones, No. 1115 (1 and 2), Plate XXV., fig. 49, are from Lytton grave mounds, and were collected by Mr. C. Hill-Tout, in whose writings fuller information on this subject may be obtained.

Jade adzes (579 and 581), are from Lytton, and with the whetstones (1115 and 1116), were collected by Mr. Hill-Tout.

From the same prolific source, come the old, straight pipes (191 and 193, etc.), shaped like cigar-holders. With these a native tobacco, found wild in this region (*Nicotiana attenuata*), was smoked either alone or mixed with grease, or with leaves of the bear-berry (*Arctostaphylos uva-ursi*). Soap-stone, of which these pipes are made, is found on the Fraser River, a few miles to the south of Lytton, and is still worked into pipes of modern shape.

The carved, stone, pestle-shaped object, No. 263, from Lytton, is a remarkable work of native art, and although its use is not certainly known, some of the local Indians state that it was one of the medicine or charm series, of which a set in Case 16, has already been alluded to. There are two principal figures; the lower one is a human head, on the top of which is a deep circular hole, and seems to be related to the two medicine mortars from Yale, Nos. 1137 and 1138. Seated on the back of this head is a female figure, forming the handle of the pestle.

Copper, perhaps of native origin, is represented by two corroded knives, 278, *a* and *b*.

One of the rarest objects collected here, is a perforated stone spinning disc, 455. In this country the natives spun cord, not only from wool of the wild goat, but also from the fibrous bark of many plants, such as the silvery *Elaeagnus*, Indian hemp, and the milk-weed.

A large quantity of stone points for arrows and spears, of different sizes, shapes and colours, are uncovered from time to time by the action of the wind upon the sandy burial mounds of Lytton and neighbouring villages, and are well represented in this Case. They are mostly of chipped make.

Triangular skin-scrapers (494, 1121, etc.), such as are still used, attached to a long wooden handle, and fish-knives, awls and arrow-scrapers, attest the presence of a large and industrious community at this point, which was occupied at the time of Simon Fraser's visit by twelve hundred people, according to his reckoning.

The Shuswap group of specimens includes a set of remarkably fine green adzes, some of them of jade, nearly all from the Kamloops burial grounds. The fine whale-bone war-club (768), shows inter-communication with the Coast tribes, further evidence of which is given by the presence of the white tubular dentalia on the necklace of copper, 1326. The copper itself may have been found near at hand, as Captain R. C. Mayne, R. N., relates in his "Four Years in British Columbia and Vancouver Island," p. 123, that in the year 1859, he camped "at a spot called the Coppermine, where the Indians said they had found perfectly pure specimens of ore."

ARTIFICIAL DEFORMATION OF THE SKULL.—CASE 18.

There are two marked forms in the collection. The first and most widely distributed, is that in which the head being well thrown back and supported firmly beneath, is pressed by means of lashings, so that the forehead is flattened, but the sides of the skull are bulged outwards. Recent examples are shown from the Nootkan tribe at Port Renfrew, 289 and 290; from the Salish villages at Sooke, 291; Victoria, 292 and 293; Saanich, 294 and 295, and Comox, 297. From ancient burial places of the Salish come 296, from a prehistoric cairn at Cadboro Bay, Victoria; 299 from Nicomin Island, Lower Fraser River. From the outlying Salishan area of Bella Coola came Nos. 302 and 303.

The second type of deformation is produced by pressure from front to back of the head as before, but by additional pads placed in the cradle on each side of the head lateral bulging is prevented, and the only direction in which the elastic parts of the skull can extend is upwards and backwards. A typical example, No. 300, comes from a Kwakiutl grave at the north end of Vancouver Island. It has a low forehead, the back of the head is greatly prolonged, and there is a deep groove above the frontal bones.

The Kwakiutl skull, No. 301, from Bella Bella, is of the ordinary type, with lateral bulging.

UNDEFORMED SKULLS.

Of the Salishan of the interior of B. C., No. 306, from the Thompson Indian burial ground at Lytton; Nos. 307, 308 from the same division at Nicola. Haidan, Nos. 304 and 305, from Skidegate, Queen Charlotte Islands.

In this case are also plaster busts, taken from life, of Indians belonging to the Haida, Bella Bella, Thompson River and Shuswap tribes. These were presented by the American Museum of Natural History, New York.

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APPENDIX.

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CENSUS RETURN OF RESIDENT AND NOMADIC INDIANS OF B. C.

(Compiled from the Annual Report of the Department of Indian Affairs,
Ottawa, 1909. Part II., pp. 37-44.)

Stock.	Division.	
Haidan	{ Masset	372
	{ Skidegate	239
		— 611
Tsimshian		3,420
Wakashan	{ Kwakiutl	2,013
	{ Nootkan	2,055
		— 4,068
Dene, or Athapascan		2,695
Kootenaian		505
Salishan	{ Bella Coola	281
	{ Interior	5,413
	{ Coast	4,598
		— 10,292
		— 21,591

Note.—The Report of the Deputy Superintendent of Indian Affairs, p. 21, gives a total Indian population for British Columbia in March, 1909, of 24,871. The difference between these figures and those given in the statistical tables amounts to 3,280, and is explained by the statement that this includes the Dene, or Athapascan tribes beyond the limits of the Agencies.

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